

Phase Two: Casting

A New York foundry made a mold of each sculpture and then poured wax into the mold. This is called the lost wax process.

- The wax was taken out of the mold, assembled, and checked — creating what was effectively a wax sculpture.
- The wax sculpture was divided into sections and dipped into a ceramic slurry and coated to create a ceramic shell.
- Next, bronze was poured into the shell which burned out the wax — this is where the phrase ‘lost wax’ comes from.
- The remaining raw bronze sections were welded together to recreate the entire sculpture.
- All the weld marks and seams were finished and smoothed.
- The final step was to apply the patina (coloring) using chemicals and heat.

The finished sculpture was then ready to be installed.

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Updated January 2025



Preserving Our Bronzes

The sculptures are protected by National Park Service conservators every three years using a three-step process. The process begins by washing each sculpture with water and a small amount of non-abrasive detergent. This cleans off any dirt, pine needles, insect webs, tree sap, etc.

Second, the bronzes are heated using a roofing torch. A wax block is rubbed over a small area of the bronze and then spread over the statue using soft stencil brushes.

Finally, once the surface cools, a second coat of wax is lightly brushed on. The cold wax is applied to protect the underlayer of hot wax. When the cold paste wax is no longer tacky to the touch the bronzes are shined using soft cotton cloths.

National Park Service
U.S. Department of the Interior

Saint Croix Island
International Historic Site



Bronze Sculptures



The Wonessonuk Interpretive path was installed as a part of the 400th anniversary of the French landing in 1604-05.

Welcome to our path

The interpretive path has seven bronzes to tell the story of French exploration of what it called Acadia. The story represented by the bronzes include the French arrival to the area, attempted French colony of Saint Croix Island, the difficulties experienced, and, ultimately, the French decision to move the settlement across the Bay of Fundy to Port Royal, Nova Scotia. Continue on to learn about designing and casting the sculptures on the path.

Phase One: Design

The sculptures along the interpretive path made of bronze, were created in 2003 by a studio in Brooklyn, NY.

Actors dressed to represent the subjects who were then photographed to test out different pose designs.

Once a pose was selected, the photograph served as a 'map' to build the prototype body form from a composite material.



The sculptures were designed to be 1/8 larger than life-sized because they were intended to be displayed outdoors.

Once the body form was erected, a steel armature was installed and then the form was covered with clay.



The body form was then sculpted and detailed in clay which took several months.

The heads were sculpted completely in clay separately from the body and added later to the composite body.

Once the larger than life-sized clay sculpture was completed and approved, it was sent off to be cast.

